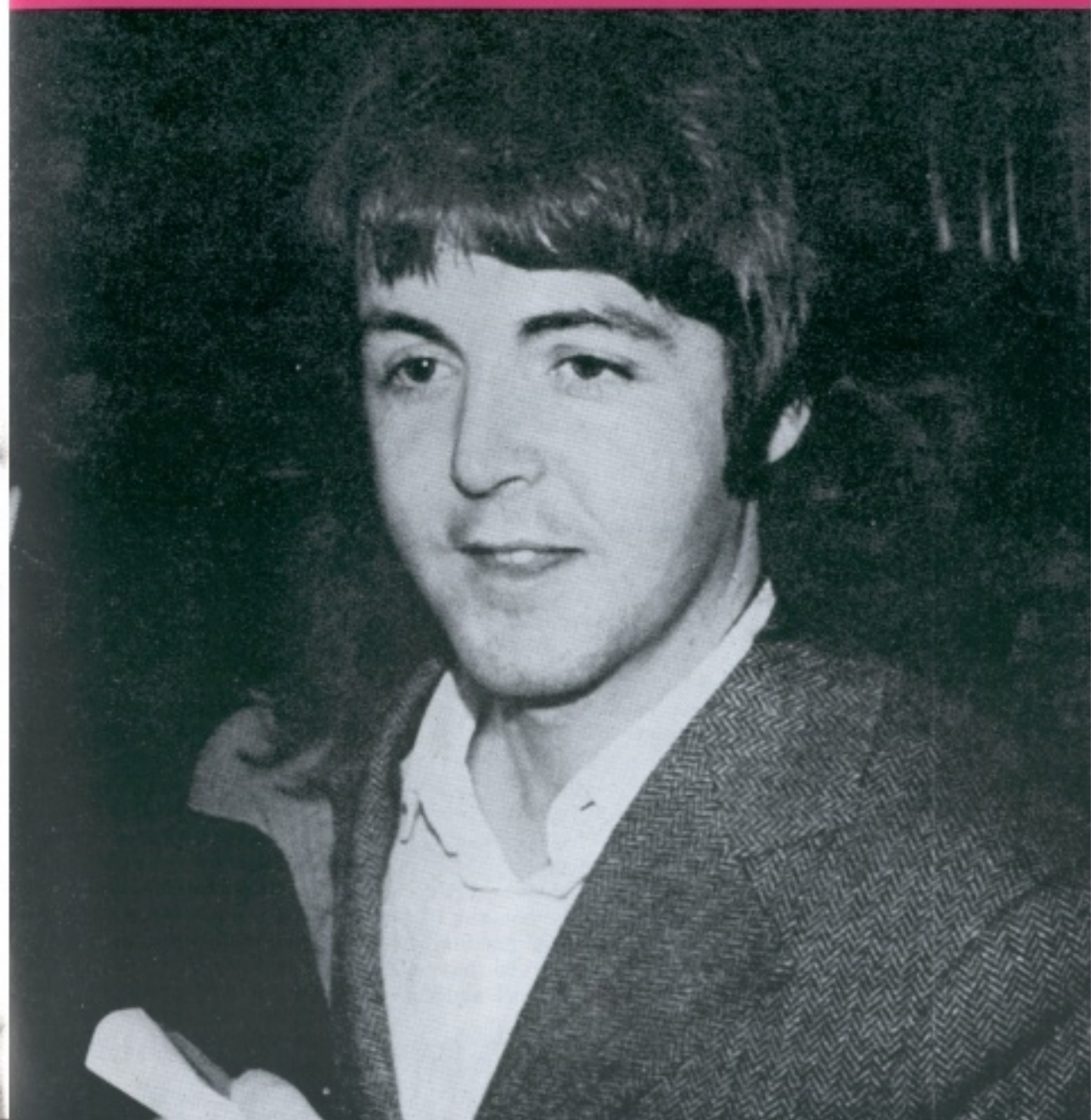


The NOVEMBER No. **76**
Beatles 2/6
MONTHLY BOOK



The Beatles Book

The Beatles' Own Monthly Magazine

No. 76, NOVEMBER 1969

EDITORIAL

Publisher: SEAN O'MAHONY

in association with

BEAT PUBLICATIONS LTD.

58 PARKER STEET
LONDON, W.C.2, ENGLAND

Editor: JOHNNY DEAN

Beatles Book photographs by
Mal Evans

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In this issue, Mal Evans, who has been the Beatles' equipment and personal road manager for over seven years now, talks about the events which led to that tremendous appearance which the Plastic Ono Band, consisting of John and Yoko, of course, plus the legendary guitarist Eric Clapton, ex-Alan Price drummer, Allan White and long-time friend Klaus Voorman made at the Varsity Stadium in Toronto on September 13.

As usual, we find that the Press reports were not quite accurate—to put it mildly. In fact, Mal didn't mention the booing that the press reported at all. So I asked him what actually happened.

He said that towards the end of the performance, while Yoko was singing, about half-a-dozen people out of the 20,000 there did make some sort of booing noise.

The important thing about the whole performance, though, was that John wanted to appear on stage again and thoroughly enjoyed every minute of his performance. What a pity that Paul, George and Ringo don't share John's feelings enough to join him!

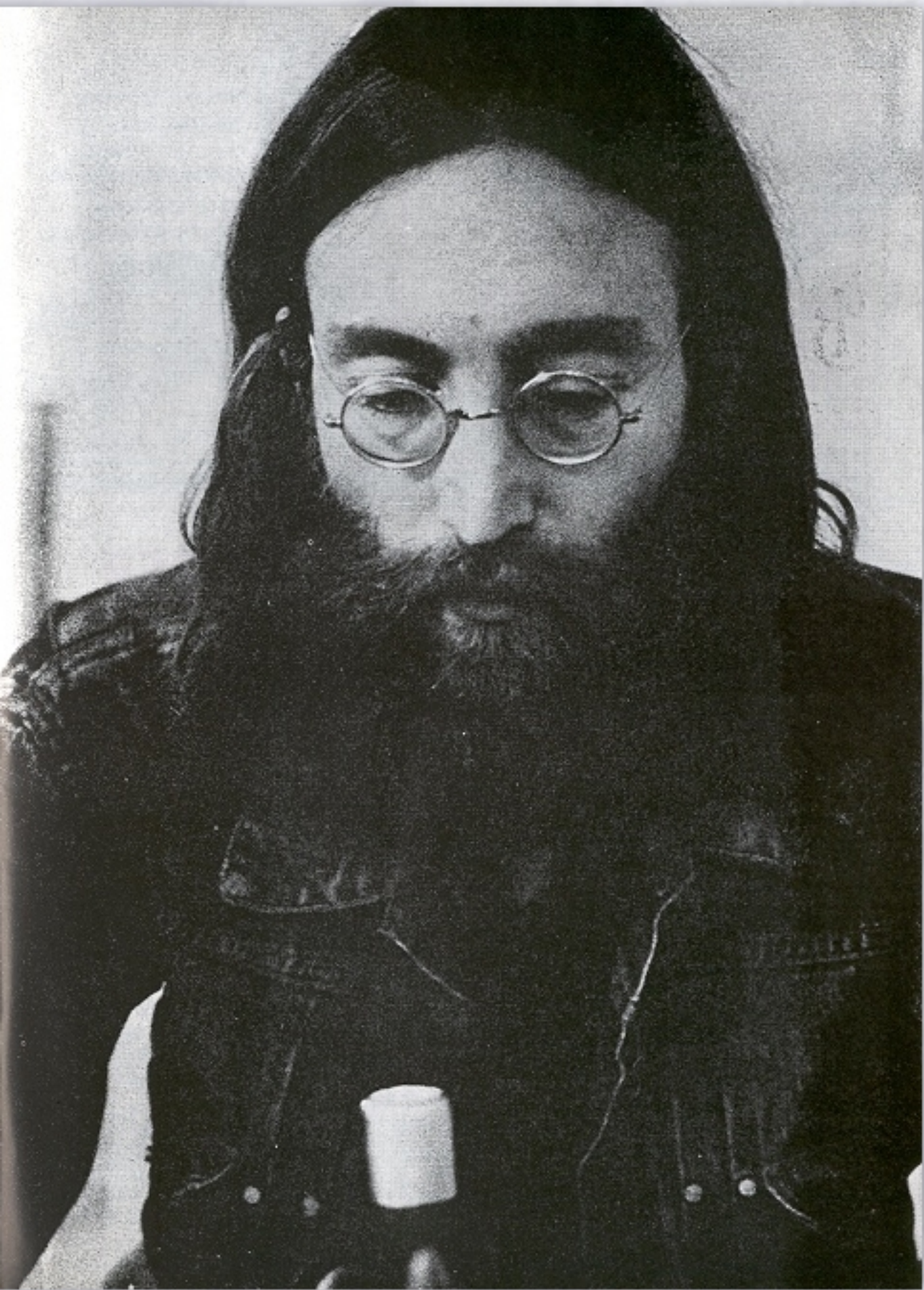
Without taking one single thing away from their recordings—which, of course, are always fascinating and interesting to listen to—I still feel that a very important part of the Beatle magic was their personal appearances.

It is very interesting to speculate what would have happened if they had tried to get across through recordings alone when they first appeared on the scene. Could the Beatles have risen to the heights without all that work and sweat in front of the spotlights?

Of course, their magic does come through on disc. Nobody's arguing about that. But for me anyway, and I know lots of other Beatle fans who feel exactly the same way, the boys' stage performances were appreciated and enjoyed in a completely different way from listening to their records.

Still, there is no point in banging our heads against a brick wall. If the boys don't want to appear, then no one is going to make them. But couldn't the magic of their personal appearances be turned to some other form, for example another film. It's almost two years since they last appeared in the Magical Mystery Tour. Okay, so that one didn't quite come off but why not something different, like, for example, a full scale musical?

Johnny Dean Editor.





National Secretary
FREDA KELLY

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NOVEMBER NEWSLETTER

DEAR BEATLE PEOPLE,

I'd really like to thank each and every one of you who sent presents and cards for JOHN'S birthday on October 9th—John was really pleased that so many of you remembered. And while I remember, don't forget that your Christmas gift of the **BEATLES FAN CLUB RECORD** will be available in the next few weeks, so if you are not an official member of the Club, then do join as soon as you can, to qualify to receive it.

FAN CLUB NOTES; MISS SANDRA HUDSON, Area Secretary for Cornwall, has now married and is living at 6, LEWMAN ROAD, PROBUS, TRURO, CORNWALL—her married name is MRS. SANDRA MEANEY. The Area Secretary for Norfolk has taken on the county of Lincolnshire as well, so all letters for these areas to MISS PAT MANNING, 48 BUCKENHAM DRIVE, STOKE FERRY, KING'S LYNN, NORFOLK.

There are several new overseas secretaries—for GERMANY there's DAGMAR BRASICKE, 5880 LUDENSHEID 1/W, AM GARTENHANG, 3, GERMANY. In SWEDEN there's MISS ANITA DETTERBERG, SLATTBERG SVAGEN 109, S-76100 TROLLHATTEN, SWEDEN and finally in CZECHOSLOVAKIA there's PAVEL CHALOUPKA, VELES LAVINOVA 7, USTI NAD LABEM, CZECHOSLOVAKIA.

BEATLE NOTES; With his Elstead home on the property market, RINGO is househunting for a new home. He hasn't quite made up his mind yet where to live although both he and MAUREEN want to live in one green acre in the middle of London.

A film happening at London's Institute of Contemporary Arts, had a specially invited audience both puzzled and enthusiastic. The showing was of films made by JOHN and YOKO and included "Smiles", "Self Portrait", "Rape" and "Two Virgins". There was audience participation during "Two Virgins" when tin plates and spoons were handed out and everyone had a great time just banging away. John and Yoko were believed to have made an appearance, although they were concealed by a huge white bag in which they sat on the stage during the films so maybe it was someone else!



Paul and Ringo engaged in a very thoughtful discussion during a recording session in EMI's Abbey Road studios.

The BEATLES' new film which was made during the album sessions for *Get Back* (to be released in the New Year) will probably be on the cinema circuits also in the New Year it's believed that United Artists will release it.

New APPLE albums include *The Wedding Album* a beautifully packaged LP which includes a collage of interviews which took place whilst they were on honeymoon in Amsterdam, and an interplay of words which express their love for one another. Also included in the package . . . a strip of photographs . . . some signed cartoons . . . a picture of their wedding cake in a white polythene bag . . . and some more photographs of themselves taken by themselves.

GEORGE'S production *Hare Krishna Mantra* is a great success (top 10), and the founder of the International Society for Krishna Consciousness is in England and is staying at John's home in Tittenhurst Park . . . Apple sends lots of thanks to DJ's JIMMY YOUNG and JIMMY SAVILE and all the other DJs for giving the *Mantra* lots of air play . . . PAUL is at present working hard with THE IVEYS who are looking for a new group member and a new name . . . so if you've any ideas they are all welcome . . . everyone is very proud of Apple girl MARY HOPKIN for being chosen as British representative for the Eurovision song contest . . . (WHITE) TRASH'S version of PAUL McCARTNEY'S *Golden Slumbers/Carry That Weight* well received by journalists and DJ's at a party at Apple . . . we think you'll be hearing a lot about this sensational group from Scotland. . . . Apple sent five copies of the *Abbey Road* album to the Royal Family and within two days had a nice letter back from Balmoral Castle thanking everyone . . . BEATLES back in the recording studio for session on a new single—more details next time.

And that just about concludes it for this time so best wishes, Tarrah for now,

FREDA KELLY,

National Secretary of The Official Beatles Fan Club.







JOHN and YOKO'S TORONTO CONCERT

*Mal Evans talks to Beatle Book Editor Johnny Dean
about the most extraordinary Beatle performance
for three years with the Plastic Ono Band*

I hadn't heard anything at all about the concert until the day before, Friday, September 12. As everyone is always reminding me, the Beatles hadn't appeared on stage for over three years and, personally, I missed all the excitement of their tours tremendously. Just how much I was due to find out in the next 48 hours.

I had decided to drive up to Oxford to see the Iveys in action. Apple has signed them up for records and publishing and Paul is producing the recordings which they are going to make for the "Magic Christian" film in which Ringo has an important part.

Then I overheard John saying that he had been asked to appear in a Rock & Roll show in Toronto. Pausing only to grab a handful of leads in one hand and a couple of dozen plectrums in the other, I already had one foot out of the door waiting to go when

John pointed out that he hadn't got anyone to go with him yet.

So the mad scramble started to get hold of the boys that John and Yoko had chosen to make up The Plastic Ono Band. It didn't take long to get hold of Klaus Voorman, ex-Manfred Mann bass guitarist, and Alan White, ex-Alan Price drummer, and they both agreed immediately to join.

NO ERIC

John particularly wanted Eric Clapton to make up the five-some. But we couldn't get hold of him. George's personal assistant, Terry Doran, had already tried Eric Clapton at home many times and got no answer, so, thinking that he must be either with friends or in one of the London clubs, he started telephoning every place and person who might be able to help him trace Eric. He worked right through the night until, finally, at 5.30 in the morning, he gave up and went to bed.

Our plane was due to take off at 10 am.

PAGES 6 & 7. Yoko, John, Jill and Dan Richter (behind Anthony Fawcett in white suit) and Eric Clapton walk from their plane after arriving at Toronto airport.

LEFT: Yoko and John walking to the plane at London Airport with Mal Evans on the right.

and by 9.30 most of John's party had arrived at the Airport and clocked in. Then John and Yoko phoned to tell us that it was all off because they hadn't been able to reach Eric.

Right then Terry rushed up and told us that Eric had finally surfaced and said that he would be able to make the trip. Apparently, he had been in his house all the time. He had gone to bed at 11 o'clock the previous night and just hadn't heard the telephone. Fortunately, just before he got up the search, Terry Doran had sent a telegram to his house, which had been opened by Eric's gardener, who woke him up to tell him about the concert.

CANCELLED

Eric couldn't make the airport for the earlier plane so we cancelled our flight and re-booked on the 3.15 p.m. Good job we did too because Terry Doran found out that he had left his passport at home.

Everyone turned up on time for the 3.15 p.m. flight. Everyone being John and Yoko, Eric Clapton, Alan White, Klaus Voorman, John and Yoko's assistant, Anthony Fawcett, Terry Doran and Jill and Dan Richter, who have been busy putting all John and Yoko's recent activities on to film. They were due to make a permanent record of the Toronto concert.

FIRST CLASS

We had all asked for first class seats but there were only three available in the first class compartment so John, Yoko and Eric sat up front and the rest of us settled in right at the back of the plane in seven seats which had been saved for us by the stewardesses—a couple of really nice dollies.

That's when it hit me. None of the people who were due to make the concert that night had ever played together before. How on earth were they going to get a show lined up before they went on stage that same night.

John had obviously thought about it too because as soon as he and Eric had eaten a quick snack they walked down the aisle to the back of the plane to have their first rehearsal. I don't know if you have ever tried rehearsing in the back seats of a

Boeing 707 but it's quite a job. The five people who were actually going to appear on stage—that's John, Yoko, Eric, Allan and Klaus, had to work out all the songs that they were going to perform and also run through them together.

SHEET MUSIC

A big bundle of sheet music had been delivered to London Airport in the morning, in time for the first flight, and everyone played through all the numbers, pointing out the ones which they knew pretty well.

Despite the tremendous difficulties, they did eventually manage to settle on eight numbers which would probably be okay—provided that they got some more time to rehearse before they actually went on stage. I just crossed my fingers and hoped it would be possible. John and the others who were going to do all the work didn't seem very worried. And on top of everything, of course, John, as I said before, hadn't appeared on stage for three long years, except for a live show at Cambridge with Yoko, a performance which was recorded as one of the highlights on their album "Life with the Lions".

With Yoko, John has a freedom and a means to expand in many different directions, the Plastic Ono Band providing the perfect outlet for their individual and combined talents, and releasing a blend of sound from stage or record player to suit everyone's aural or visual palate.

The show was billed as the Toronto Rock & Revival Show. It was being put on by two Canadian promoters who had lined up as many of the top Rock & Roll stars of the 'sixties that they could find, including Little Richard, Gene Vincent, Chuck Berry, Bo Diddley and Jerry Lee Lewis. Unfortunately, Jerry had to pull out at the last minute. I personally was very sorry about his cancellation because he had stayed at the President Hotel with me in London during a tour he had in England and we had become good friends.

We had a bit of difficulty getting through Customs because Yoko hadn't been vaccinated but, finally, the Immigration boys let us through.

The show was taking place in the Varsity Stadium. The stage was a 12 foot dais in the middle of the pitch facing half of the arena where the audience would sit.

Immediately we arrived at the stadium I began to feel all the tremendous excitement of the old touring days. I don't know what it is but whenever the Beatles used to near a theatre or stadium, you could feel the tension and when the 20,000 audience in Toronto sensed that John was there, there was an incredible feeling of excitement in the air. It was absolutely marvellous. John felt it too, I'm sure.

BACK STAGE

But he and the others had other problems to worry about, and they quickly gathered together back-stage and plugged all their guitars into one small amp and started running through the numbers they were going to perform.

Just imagine, that's John Lennon, Eric Clapton and Klaus Voorman all plugged into one small amp. Some amp!

Actually, John was not feeling very well during these rehearsals. He had been chasing around half the night and then there was the problem of whether Eric would be able to make it or not, and the plane trip and the difference in hours and also the excitement of the whole thing. But he was determined to put on a good show

LOVED EVERY MINUTE OF THE WORK

I was really enjoying myself. It was the first show I had roadied for three years and I was really loving every minute of plugging the amps in and setting them up on stage, making sure that everything was right.

Everyone wanted the show to go particularly well because Allan Klein, who had flown over, had organised for the whole of John's performance to be filmed. This was on top of it being video-taped by Dan Richter.

Finally, at midnight, the compere, Kim Fowley, who is a well-known singer,

producer and songwriter in his own right, went on stage to announce the Plastic Ono Band.

He did a really great thing. He had all the lights in the stadium turned right down and then asked everyone to strike a match. It was a really unbelievable sight when thousands of little flickering lights suddenly shone all over the huge arena.

Then John, Yoko Eric, Allan and Klaus were on stage, and lined up just like the old Beatles set-up. Bass on the left, lead guitar next, then John on the right with the drummer behind.

Each guitarist had two big speakers, one on either side of the stage, and the sound was really fantastic right from the moment they began.

But just before they launched into their first number, John said quickly into the mike "We're just going to do numbers we know, as we've never played together before". That was all. Just a brief word to put everyone in the picture.

HOW WERE THEY GOING TO MAKE OUT?

And that's when it really hit me. How were they going to make out? I knew they were all great performers in their own right, but with only the two brief rehearsals they had during the earlier part of the day in ridiculous surroundings like the back of a plane and the dressing-room, what would the performance be like?

But if I had any doubts, I was wrong, wrong, wrong. It was a fantastic show right from the first number, *Blue Suede Shoes* which took me straight back six years. After *Shoes* they roared into *Money*, *Dizzy Miss Lizzie* and *Yer Blues*.

All the vocals, of course, were handled by John and when *Yer Blues* faded away he stuck his face close to the mike again and said before they began their next number "Never done this number before—best of luck" and then they launched into *Cold Turkey*. It's a number which John has only written recently. It's never been played in public before and it hasn't been properly recorded yet, so that's one for the future. He





does fantastic things with it. It's a great song. But, finally, came John's last number *Give Peace A Chance*. Before he sang it, John said: "This is what we came for really, so sing along" and the audience did. I think every one of the 20,000 people there must have joined in. It was a wonderful sight because they all thrust their arms above their heads and swayed in time to the music.

Then John said "Now Yoko is going to do her thing all over you". Yoko had been inside a bag howling away during John's numbers. She sang two songs *Don't Worry Kyoko* and *Oh John (Let's Hope For Peace)*.

Oh John is a longish number and it's all feed-back from guitars. Just in case you don't know how it's done, if a guitar is placed near to the speaker of an amplifier so that the sound from the speaker makes the strings of the guitar vibrate, the vibration of the guitar strings then goes along through the circuit to the amp, which then makes the strings vibrate so creating a continuous circle of sound.

At the end of *Oh John* all the boys placed their guitars against the speakers of their amps and walked to the back of the stage. Because they had already started the feed-back process, the sound continued while John, Klaus, Allan and Eric grouped together and lit ciggies. Then I went on and led them off-stage. Finally I walked on again and switched off their amps one by one.

SPECIAL ALBUM

The whole show was recorded for a special album which should be out pretty soon and you will hear all this on the LP.

After that, the boys gave a ten minute Press conference. When it was over we all piled into four big cars and drove for two hours to a huge estate owned by a Mr. Eaton, who is one of the richest men in Canada. His son had actually picked us up after the show so that we could stay overnight at his house.

The next day we got into golf-carts and went all over the estate. It really is a wonder-

ful country. Miles and miles of trees, hills, lakes and green frogs.

We got the plane back the next day. No trouble at all for us at Customs with the exception of Eric Clapton who had to pay duty on a guitar.

Everyone else was so tired that we just wanted to sleep, but John is incredible sometimes and this was one of them. He stayed up for the rest of the day doing Press interviews.

I think the whole show was really remarkable, particularly as I said before, because the boys had never played together before. I loved every minute of it. I always remember turning round during the band's performance on stage and finding Gene Vincent next to me with tears rolling down his cheeks. He was saying, "It's marvellous; It's fantastic, man."

STAND OUT

It's odd the things that stand out in your mind after a show like this. I remember Little Richard standing back-stage in a big cloak which I thought must be his stage gear. But when he went out on stage to do his thing, he threw off the cloak and we all saw that his vest underneath was covered with little mirrors.

It was great to be back with a live audience. Although at one point I thought that I must be losing my touch because when I left the dressing-room behind the stadium to get something from the cars, I was stopped by the security police who had thrown a cordon right around the big stage area. They absolutely refused to let me back until I ended up shouting and insisting that if I didn't get back to put everything up on stage, the show couldn't take place. Finally, they let me in saying okay but I wasn't going to be let out again.

My main thought while I was watching the show was that although Klaus, Allan and Eric were marvellous and the Plastic Ono Band really did get it together, everything would have been absolutely right for me if the line-up could have been Paul, George and Ringo with John!

◀ PREVIOUS PAGES 12 & 13: The scene in the transatlantic jet half-way across the Atlantic showing Klaus Voorman on the left, John and Eric Clapton rehearsing for their Toronto concert.



BEATLE Pen Pals

(Addresses are in England unless otherwise stated)

Johann Broodryk, 11 Scott Avenue, Witbank, Transvaal, South Africa, wants girl p.p. in West Germany, Sweden or Paris.

Nancy Donohue, 116 Sutton Avenue, Totowa, New Jersey 07512, U.S.A., wants p.p. from U.S.S.R. or London.

Menou Herve (17), 10 Rue St. Pol Roux, 22 St. Brienc, France, wants p.p. anywhere.

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Ann L. Stephenson, 7 Foxroyd Avenue, Mirfield, Yorks., wants p.p. anywhere.

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Michael Drobny, 36 Spring Street, Oldham, Lancs., wants p.p. anywhere.

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James Beatie, 12 Shakespiar Road, Oldham, Lancs., wants girl p.p. in England, Denmark, U.S.A. or Zambia.

John Flanagan, 271 London Road, Oldham, Lancs., wants p.p. in London, Germany, U.S.A. or Ireland.

Paul Petronczki (18), Hauptstrasse 33, 7350 Oberpullendorf, Austria, wants p.p. in England, U.S.A. or Scandinavia.

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Kumiko Koyama (17), 198 Matsushima-cho, Hamamatsu-city, Shizuoka, Japan, wants p.p. anywhere.

Tomoko Vehara (16), 317 Ryoke-cho, Hamamatsu-city, Shizuoka, Japan, wants p.p. anywhere.

Melissa Borden, 1618 North 54th Street, Seattle, Washington 98103, U.S.A., wants girl p.p. from London.

Christina Grealey (13), 96 Copse Hill, Wimbledon, London, S.W.20, wants male p.p. anywhere, must speak English.

J. Mooy Man, Kon. Julianaweg 8, Leidschendam, (Zuid) Holland, wants p.p. in France and Luxembourg.







LETTERS from Beatle PEOPLE

Dear Johnny,

I thought I just had to write to praise two people, on behalf of all Beatle fans, who undoubtedly are the greatest aid to the Beatles both personally and during their many hours spent in the studios. They are Mal and Kevin, who I don't think realise how much we fans appreciate them.

Throughout the months of July and August the studios in Abbey Road have been swarmed with fans (at least 40 a day) from all over the world. I honestly don't know how Mal and Kevin managed to keep calm with so many people about and only the aid of the regular calling police van to calm us down.

Naturally, with so many people about their jobs have been twice as hard. There was the time when Kevin had to jump over the gate in order to let Paul drive in since it was completely blocked by fans. So I hope now that Mal and Kevin and indeed all the hard working Beatle employees realise how much we fans really appreciate them! Please print this otherwise the people I have mentioned will never realise how much they are needed.

Yours truly,
Beatle Person 139674
Sharon Magnus,
Redbridge,
Essex.

P.S.—Mal's *Magic Christian* shirt is really fabulous!

Dear Johnny Dean,

I agree with Joanna Thomson (Sept. B.B.) especially about George's Indian music it is really fine and beautiful and I wish he would do more. If it hadn't been for George I would never have become interested in Indian music, but now I am and it's really incredible music.

I thought the article by Gail Renard and Thomas Schnurmacher about John and Yoko was very good. Congratulations to the McCartney family and lots of love to all the Beatles and their families.

An Apple a day,
Keeps blue meanies away.
Love,
Norma Brown.
8 Park Terrace,
Seaton Street,
Fountain Road,
Hull.

Dear People,

I just got back from a two month trip to England, and, being one of the sights of London, I went to see Apple.

I must confess—my feelings overwhelmed me. As soon as I turned the corner I felt at home—I felt as though I could walk up to the people standing outside and speak with them as if I'd known them all my life. The big happy family bit.

There were people coming in and out—an atmosphere of activity—of new happenings. I felt as if I belonged—and could walk in and talk to everyone.

There wasn't that feeling of a pretentious facade—of having to get past snidgy receptionists to men in smoking jackets behind oak doors.

It felt young and happy—a sort of missionary centre where you can come and get equipped. I felt I wanted to jump up and down and sing and clap.

Apple is so good and Paulish and happy and young and wonderful and a marvellous conception!

Goody for Beatles!

Jill Finch,
59 Cabramatta Avenue,
Miller 2168,
N.S.W.,
Australia.

Dear Johnny,

It's just too much!!! The L.P. *Abbey Road* is out of this world. Congratulations, cheers!!—what ever you wanna say, please give all these to those great four—the Beatles who come up with something to knock you out every time.

I've not one complaint. The LP makes you wanna swoon??—all the way through. Also thanks for the B.B.C. 2 prog. that showed all that kinda phsycedelic ('scuse spelling) movie thing, while playing the LP.

I send all my best wishes to John and Yoko, George and Pattie, Paul and Linda and Ringo and Mo. plus Kyoko, Mary and Zak and Julian.

From a fanatical fan,
Carole,
No. 147865,
Cardiff,
Glamorgan.

"Groovy Baby" "Sock It To Me Baby"

Dear Johnny,

In *Beatles Monthly* No. 70, Ron Willey states that after playing *A Day In The Life*, he clearly heard Paul singing—"Any other I never could see."

Out of curiosity I kept my record going around (after it finished what I used to think was the end) and what I heard, sounded more like; "Lucy's got his underpants" repeated several times.

I don't know whether any other B.M.P.'s (Beatle Mad People) have noticed this, but I'd like your opinion on what you think it is.

Lots of love to the Fab. Four, especially Paul.

Yours faithfully,

(Chris (tine) McPhee,
Balga,
Perth,
Western Australia.

Dear Johnny,

Please would you publish this letter in *Beatles Monthly*.

If anyone has tapes of the following things which I could borrow please could they send them to the address below. I'll send them back as soon as possible.

Last year's August Saturday, Frost programme. As unfortunately I did not see that. Wednesday, December 11th "Night Ride" introduced by John Peel, I heard that but unfortunately was at school so could not tape it, I twice wrote to John Peel but got no response. I think it is April 1st that John and Yoko were on Radio One's "Late Night Extra". I missed that interview altogether but I would like to have that. On Friday, April 4th this year there was Eamonn Andrews' last TV show I just made the house in time for it so was glad to see it, but if anyone has a copy I could use it would be very nice as the one I copied from someone's tape is very quiet. I would like to get hold of Sunday, June 23rd Luxembourg interview with John and Yoko as it was advertised to be on on the Saturday and being at school I sent a tape to a friend but as it wasn't on on the Saturday it fell through. Last Saturday, August 16th, I heard that John Lennon was on the Kenny Everett show as I was in a train I did not hear the interview so please could someone help me to do so?

I have two Scene and Heard programmes taped which, if anyone sends me their tape I can tape in exchange for the others. But I am also interested in hearing a tape of the recent Pete Drummond interview with John and Yoko about "Life With The Lions".

My tape recorder can take tapes up to 5½ inches. Speed 3½.

Yours hopefully,
Ann London,
20 Elwick Road,
Hartlepool,
Co. Durham.

Dear Johnny,

I thought you might be interested in the position of the Beatles at the other end of the world, Melbourne, Australia. Well, they are still king. *Get Back* and the *Ballad Of John And Yoko* both reached number one. Recently, one radio station played a Beatle number every second record between 8.00 a.m. and 8 p.m. on a Sunday! This proved so popular that they did the same thing the following Sunday. As well, another radio station played an hour-long special, featuring John and Yoko talking to Tony Macarthur, three times in a week.

Currently, a local version of *Dear Prudence* is in the Top Ten. The only weekly pop magazine in the country recently ran a series of four double-page photos of the group, along with a double-page group photo—all in full colour. In this magazine's recent pop poll, the Beatles won the international groups section by an overwhelming margin.

And yet, in some ways, Beatle fans here are treated fairly badly. We have still not had a chance to see either "Yellow Submarine" or "Magical Mystery Tour". At first, *The Ballad Of John And Yoko* was banned, but later released for airplay with the word "Christ" deleted. Both of the *John And Yoko* albums are unavailable and/or banned. Also, *The Beatles Monthly* is hard to come by, and, at 40 cents, very expensive.

At least we receive Beatle records promptly, and I suppose that's the main thing! Only last night, I heard that the Beatles are planning a September concert in Hyde Park. Oh, that we in Australia could receive a live satellite TV coverage!

Finally, congratulations on *The Beatles Monthly*. I enjoy it mainly because of the absence of trivial personal details and the presence of interesting photos of the Beatles at work in the recording studios.

Yours sincerely,
Malcolm Felner,
2, Kyeamba Grove,
Toorak, Victoria 3142,
Australia.

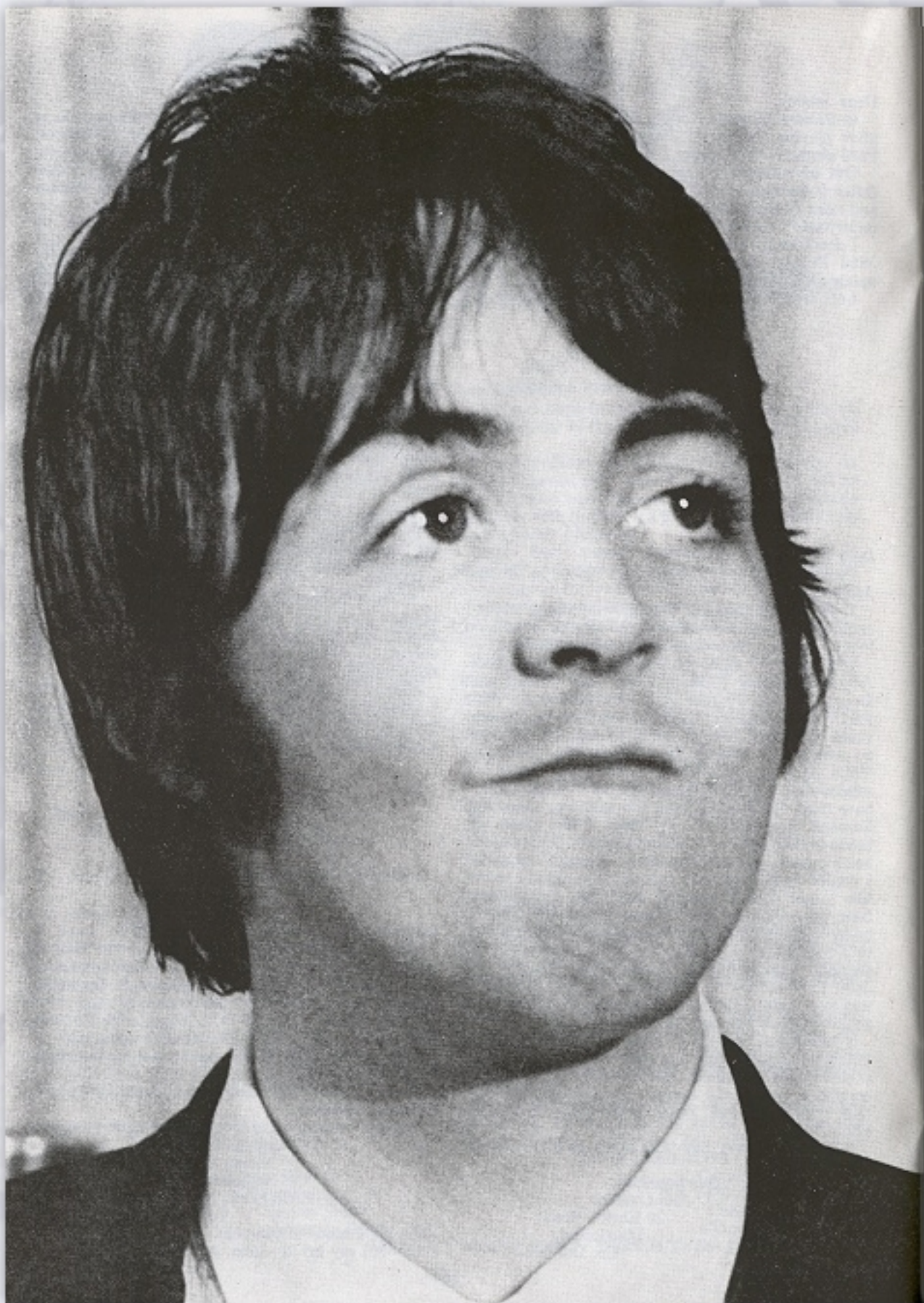
Dearest Paul,

Congratulations to you and Linda on the birth of your daughter "Mary". You must be very very proud, and I wish you all the happiness in the world. I'm glad little Heather has a sister to play with. Hope we can see pics of little Mary, with Heather, Linda, and you in *Beatles Monthly* soon. I'm so happy for you Paul, as you deserve all the happiness in the world.

Good luck for the future, hope you and Linda have lots more children.

All my Lennon loving from a loyal Lennon maniac
Johnishly yours,
Linda Walker,
35 Bankfield Avenue,
Kirkheaton, Nr. Huddersfield,
Yorkshire, HD5 0JL.

John W. Lennon is adorable.
P.S.—All my lov to John, he's the greatest.



THE END OF THE PERFORMING BEATLES

IT was very late on the night of August 29, 1966.

The Beatles had finished the final concert of their summer series in America less than two hours earlier. The show — at Candlestick Park in San Francisco — had been big and wild like all Beatles' shows, but not extraordinary in any way. There had been a cool evening breeze at the Park — a pleasant change on an American summertime tour—but it hadn't affected the warmth and frenzy of the crowd's reaction.

On our way back down the Californian coast to Los Angeles we sat around sipping whiskies and cokes in the pseudo-comfort of our charter aircraft's rear cabin. Apart from the fact that yet another set of one-nighters was over there was nothing remarkable about the occasion. Until George, with a curiously meaningful little smile curling about his lips, came out with it.

"Well, that's it then," he began. "That's the lot. No more shows. I've just stopped being a Beatle tonight."

No, he didn't mean he was leaving the group. He meant that the group had ceased to exist from his point of view. And, as the last three years of this decade have shown, he was quite right. Never since that

very non - extraordinary August evening in San Francisco have the Beatles appeared in public to perform for a concert audience.

At some crisis-type flash-point moment during most tours one or more Beatles had flared up over some problem, disagreement or inconvenience and sworn that these must be the last concerts they'd give. This time their thinking seemed to be more forceful on the subject for they discussed it not in temper or at tense moments but calmly and with calculated deliberation in dressing-rooms and beside swimming pools, over off-duty drinks and during TV commercial breaks.

In spite of all the signs I think I was as sure as Brian was that there would be further dates — but at the same time I made a tape recording of that Candlestick Park performance as a personal souvenir and I wrote on the outside of the cassette case "Last Beatles Show: August 29, 1966".

From what I have written so far, you may have started to realise that the breaking up process within the group of four Beatles dates back more than a year prior to Brian's death at August Bank Holiday 1967. In other words it would be quite wrong to imagine that the presence of Brian Epstein in 1968 and

1969 would have meant the Beatles giving concert performances just like they had done in the past.

George was right. From that moment on the Beatles existed more as a team of record-makers rather than as a pop group. And, as their recent history has shown, they were preparing as early as the summer of 1967 to go their separate ways at almost all times save those hours during which new records were to be produced.

Today, even recording session schedules no longer make it certain that four Beatles will gather together in the studios. Much of the work on the *Abbey Road* set was done with only three or two of them present whilst absentees took care of other more personal business.

My guess is that George derived much deeper satisfaction from working on *Hare Krishna Mantra* with his Radha Krishna Temple friends. On an evening towards the end of September this year when ATV were known to have bought up enough Northern Songs music publishing shares to promise them effective control over that portion of future Lennon - McCartney business, John, Paul and Ringo went into a very lengthy meeting with their new adviser Allen Klein.

George wasn't present for George had sold off his Northern Songs shares a year earlier.

The same September week brought reports of the John/Yoko appearance in Canada and the publication of an interview John had given.

Discussing the Beatles' own Apple company, John was quoted as saying: "If I could get my money out of the company I'd split away and start doing my own projects independently. I'd have much more freedom and we'd all be happier."

Just as George seems to prefer doing other things of his own, so John is quite obviously convinced that his activities with Yoko are of far greater personal importance than his continuing involvement with Paul, George and Ringo.

And what about Paul? If any one of the four can be said to be truly enthusiastic about the keeping together of the Beatles' image as a single entity it is Paul. Most group projects — from as far back as the planning of *Magical Mystery Tour* — have been the direct result of Paul's creative thinking. Yet in the second half of 1969 his thoughts and, consequently his time, have been devoted more and more towards his wife and their new baby.

In earlier times I'd have been willing to bet that Paul was the Beatle with the big screen potential, the one who would slide over from being a pop idol to being a film star. Yet it's Ringo who has proved that his *Act Naturally* LP track had great significance.

But here's what I think is a fascinating twist to the whole story. In their Hamburg and Liverpool days the Beatles were struggling to make ends meet financially. They were used to roughing it, running through the cash they earned from each gig to support themselves for the days or weeks between payments, saving not a cent yet unable to spend on any grand scale.

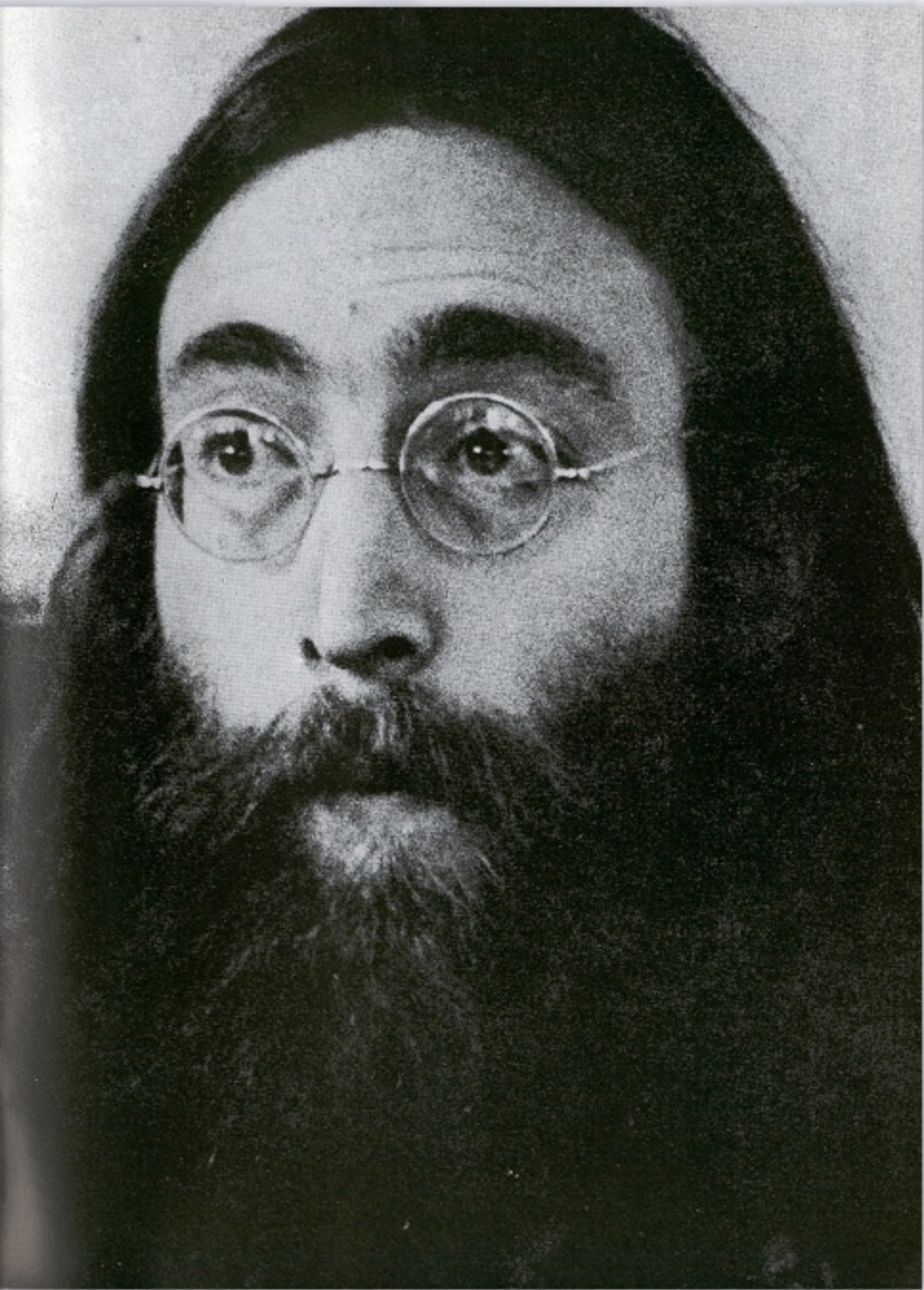
We know that between 1963 and 1966 each Beatle had so much money piled up in the banks that currency ceased to have any meaning for them. Whatever they wished to buy, from a Weybridge mansion to the paint-splashed Rolls, from a machine to record TV programmes to a roomful of Indian instruments, was theirs for the demanding.

Then they bought themselves the most expensive present of all and called it Apple. At first the only bit we saw was a Baker Street clothing shop which they didn't like to think of as a boutique. Then came Apple Tailoring in Chelsea's King's Road. And almost as soon as these two had bobbed away beneath the surface and out of view came the gleaming white Savile Row building in the heart of London's West End which was to become the ultra-luxurious headquarters of all things Apple.

Now, if the Beatles WERE to try doing "live" shows again the only motive for them would be financial, would be to pull in a fresh supply of ready cash not only

for their personal spending but for the upkeep and expansion of Apple projects. On a rather different level of wealth I'd say that money has become just as important to the Beatles again at the end of 1969 as it was at the end of 1961. And most of their current earnings from record sales must continue to pour into Apple for the four failed to have Apple make the millions and millions it was designed to make during its first years. Whilst the initially predicted scope of Apple's diverse business activities shrank back until the company had cancelled plans to sponsor, manufacture and sell a hundred different lines of Apple goods, the cost of operating its headquarters remained pretty high by any relative standards.

Yet my own feeling is that each Beatle has by now cultivated so much enthusiasm for his own non-Beatle activity of one sort or another that the group will continue to exist only as a recording unit in the new decade which opens just a month or two from now. "For the sake of the Beatles" has stopped being an excuse for touring and so has "For the sake of the fans". And if John was quoted accurately in *Melody Maker* so has "For the sake of Apple". Which leaves us with no possible excuse for expecting the Beatles to make appearances again — except for the spelling out of the group's name across the label of future Apple Records!



Apple BUSINESSMEN

A look at the work that goes on inside *Apple*

When the Beatles announced that they were going to set up a company to take over all their affairs, there were lots of reports about the Beatles becoming businessmen.

Many people had visions of a giant office block with huge suites for each individual Beatle with his own personal secretary, assistant, junior secretaries, business advisers, creative managers, accountants, publicity men, recording experts, marketing bods, the list was endless.

Certainly they did start off by diving into quite a number of very diverse and separate business activities which could not be said to be directly associated with anything the Beatles had ever done before.

Boutique

The Apple shop in Baker Street was a very good example. When all the Beatles image was taken away it was really a straightforward modern boutique offering a pretty wide range of clothes suitable for modern guys and dollies.

It was always hard to imagine how the Beatles controlled all these operations. Were all those visions of office suites really true?

The answers, of course, were more down to earth. Several people who had been

instrumental in building the Beatles empire with Brian Epstein, like Neil Aspinall who had always been their personal road manager during the touring days, and Peter Brown who was Brian Epstein's personal assistant, took on very responsible jobs in Apple.

Basement studio

But it has still brought us back to the same question—how do the Beatles control it all?

Things have moved on since then, so it's a good idea to look at the way that it works in the present day Apple headquarters in Savile Row, near London's famous Piccadilly Circus.

The basement of the building, of course, is taken up with the recording studio. The ground floor with its large white entrance door, is mostly reception and secretarial offices.

Paul, John and Ringo live on the first floor, with Neil Aspinall and Peter Brown. The Beatles don't have separate rooms. They prefer to meet in a sort of common room, for want of a better name, with a common desk which anyone can sit at, and comfortable armchairs, record-player near at hand, for spinning their own or other people's new discs.





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Somebody usually sticks the up-to-date publicity material on the wall. There are a few awards scattered around. It's just a nice comfortable place to discuss business. An important place because the boys have always reached their decisions through discussion.

In the old days, if one of them didn't really want to do something, then the whole idea was usually dropped. But, they are gradually beginning to adopt the majority vote system. In other words, if Paul, Ringo and John thinks something is a good idea and George doesn't, then they may well do it. If Ringo and John think something is a good idea and George and Paul don't, then it will probably be dropped. And if just one of them is very keen to do something and the other three decline to go along, then he will probably end up doing it by himself if it's done at all.

It's the only way that the Beatles could ever hope to run their affairs. If any one of them started to become a dictator, he would rapidly be deposed by the other three.

They have been known to arrive for a special meeting soon after nine o'clock, but recently the business side of the Apple empire has really been controlled by Allan Klein.

The Boys' fancy

The Beatles, if they are coming to the office, tend to turn up around midday. If they haven't already eaten, then the canteen, run by Joy and Primrose, rapidly produces whatever the boys fancy.

As you all know by now, John and George are both vegetarians. They really only want to eat macro-biotic foods which are mainly seeds like wheat, rice, etc. Paul and Ringo, however, haven't changed their eating habits very much from the days when they first hit the headlines. They still tuck into a good steak or quietly munch a lamb chop and chips while John and George get through their salads.

Nobody tries to convert anyone else to their own way of thinking as far as food goes. John certainly doesn't stand up and denounce Paul for eating meat. It's a com-

plete case of live and let live.

The question of food could bring up all sorts of interesting problems, of course. Should one eat an egg, which is in a way a living animal, and so on. John and George have thought very deeply about the whole matter and come to their decision. Ringo and Paul have also worked things out and reached the opposite view and that's that.

Second floor

As I have already said, they don't have individual desks in their own offices, with the exception of George, who does have a room on the second floor.

Do they dictate letters? That's a fascinating thought. One can just see John with feet up on the desk, telling somebody to take a letter to Fred J. Bloggs in the U.S. but although they have been known to dictate a letter—although nobody's quite sure when—it's a very rare occurrence.

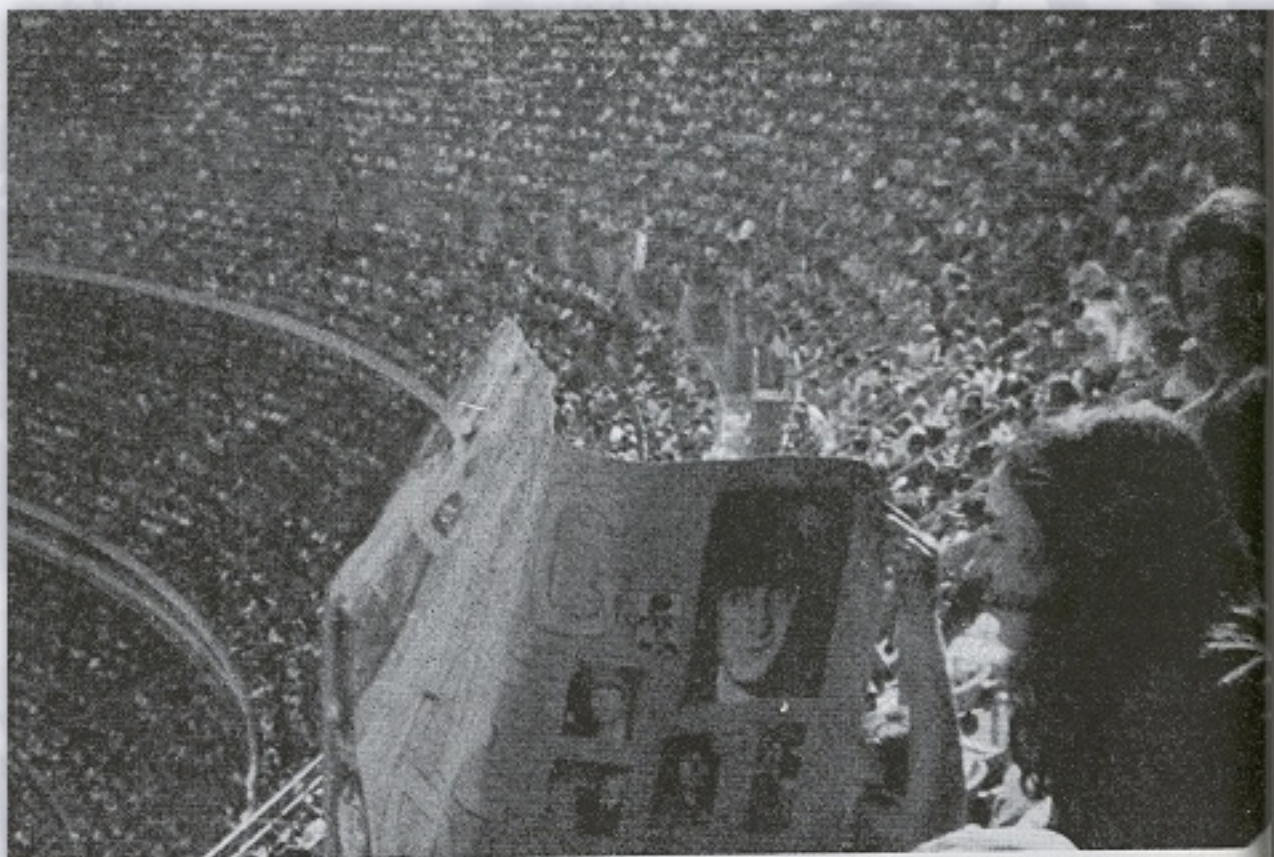
If there are letters to be written, then they are usually handled by Neil's secretary, Barbara. A girl who must know more about the Beatles activities than any other member of her sex in the whole world.

Strictly speaking, the Beatles don't regard themselves as business men any more. There was a time, of course, when they started up their different enterprises like the Apple shop and Apple Tailoring, when they felt they wanted to create a business empire, but this has all gone now. They find that it takes all their time to concentrate on their music and careers.

Photographers at work

Funnily enough, thousands of photographs of the Beatles at work have been taken. Mainly, of course, by movie-camera-men for their special film which is due to come out with their *Get Back* L.P. later on. In fact, almost no-one has been photographed at work more than the Beatles.

So, very shortly, Beatle people all round the world will be able to see the boys in action in Apple. Like it all happens.



ABOVE & BELOW: The incredible scenes in Shea Stadium on Augus, 23 when thousands of Beatle fans gathered to recall the Beatles' famous concert there.





BEATLE NEWS

'Something' to be released as single in U.K.

EMI are putting out "Something", one of the best tracks from the boys' new L.P., as a single in this country.

It has already been released as a single in the United States but this was not unusual as several tracks off L.P.'s have been released as singles in North America over the past six years. But this will be the first time ever that a new Beatles' single release in this country has come from one of their L.P.s.

Another single is also coming out very shortly. "Cold Turkey" recorded by John and Yoko and the Plastic Ono Band, with "Don't Worry Kyoko" sung by Yoko on the flip side.

The complete recording of John and Yoko's concert in Toronto will also be out in December. The album is titled "Live Peace in Toronto 1969".

And to complete the list of bumper Beatle releases coming out over the next two months, John's "Wedding Album" will be released in this country on November 5.

SHEA REUNION

American Beatle fans gathered in the Shea Stadium on August 23 for the biggest ever get-together of Beatle fans.

Many of the fans carried huge posters with slogans on them like "Beatles remain supreme", "Shea Stadium Beatle Rally" while others had just written the name of their favourite Beatle, "George", "Paul", etc., and pasted photos underneath.

Lots of fans expressed the hope that the reunion would be repeated again next year and that perhaps one or two of the boys might be able to make the trip to the States to appear in person.

GARY FAWKES

Mal Evans' eldest son, Gary, was eight years old on Saturday, October 11, so Mal decided to throw a big fireworks party for him in the garden of his West London home.

When they came to let off the roman candles, Mal decided it would make a good display—something like a big fountain—if they stuck all the candles into one of the apple trees before they lit them.

But he's forgotten how powerful roman candles are and as soon as the touch-paper had burned down the neighbours were startled to see red, blue, green and yellow balls of fire hurtling past their windows. His immediate neighbour was a bit upset to find that a couple of his apple trees had been set on fire!

Producer George

George is very occupied these days recording three important artists, Jackie Lomax, Doris Troy and Billy Preston.

Billy, of course, has been in the States recently but he and George will be working together on a number of new songs as soon as he returns in November.

George normally uses the Trident studio in central London, one of the most modern and up-to-date recording set-ups in the country.

Patti usually tries to drop in on George while he is recording, even if she can only stay for an hour or two.

MUCH TRAVELLED MARY

Paul and Linda are still looking for their get-away-from-it-all place in the country.

Their search has mainly been concentrated in the South of England and as soon as Peter Brown comes up with a possible, Paul and Linda take off to have a look at it. But they don't want to leave their daughter out of things and so she normally goes too. So, even though she is only three months old, she must already be one of the most travelled young ladies in the country.

So if you know of a well built house surrounded by about 500 acres of secluded grounds, drop Paul a line—he might well be interested.

The Beatles

No. 76

**NOVEMBER
1969**

BOOK

